Ent. P.S. 131

ΔΔ
1286
(13)
A

Thomas Bryan Richards, F.S.A. 25 May 1805

AN

ESSAY

ON THE

STUDY OF ANTIQUITIES.

by G. Burges

QUEM NON MOVEAT CLARISSIMIS MONIMENTIS TESTATA CONSIGNATAQUE ANTIQUITAS. CICERO.

RB.31 c.83

THE STUDY OF ANTIQUITIES

Claſſical and Britiſh — Political and Monumental — Illuſtrative of ancient Manners — and conducive to elegance in the Arts.

The pleaſure arifing from the contemplation of Antiquities in general — The ſtudy of Antiquities conducive to elegance in the Arts — in ſome of its branches tends immediately, in all ultimately to the illuſtration of ancient Manners.

CLASSICAL ANTIQUITIES: POLITICAL; Connection between the Arts and Manners of a People —— between Language and Manners — influence on each other. MONUMENTAL; Architecture — Paintings — Marbles and Coins.

BRITISH

BRITISH ANTIQUITIES: POLITICAL and NATIONAL; Juridical — Poetical. PROVINCIAL and MONUMENTAL; Caſtles — Monaſteries — Churches, &c.

Connection between the ſeveral Branches in the Study of Antiquities —— Advantages ariſing from ſuch an union —— Concluſion.

ON THE

STUDY OF ANTIQUITIES.

THE mind of Man always active and inquiſitive ſeems ſeldom to exert itſelf with more pleaſure than in retracing the memory of thoſe Ages which are paſt, and of thoſe events and characters, which are NEVER TO RETURN. There is an involuntary attachment to that which is irrecoverably ſnatched from our preſence, and removed beyond the reach of our hopes and wiſhes, which we daily experience, while we view the monuments of thoſe, who have paſſed, perhaps but few years, to the IRREVERSIBLE deſtiny of human nature: where the ſenſations, which we feel are ſeemingly excited not more by the ſuggeſtion of the *general* lot of humanity, than by the reflection that *they* are GONE FOR EVER.

This attachment to the paſt, often indeed undiſcerning and invidious in its compariſons of the preſent, induces us to behold with a kind of religious awe the obſcureſt veſtiges of ANTIQUITY.

But theſe ſenſations of the Mind are then more powerful and poignant, when ariſing from the contemplation of places, once the ſcene of actions, that, perhaps, decided the fate of Empire, eſtabliſhed the laws of Government, or reſcued an

oppreſſed

oppreſſed people from ſlavery and ſuperſtition: Or were once frequented by ſome of the few, who have diſtinguiſhed themſelves from the great body of mankind, and commended their names to the reverence and admiration of poſterity, by the invention of Arts, which contribute to the uſe and ornament of Life; or ſtand foremoſt in the Annals of Science.

And further, theſe impreſſions become doubly powerful, when confirmed by the immediate inſpection of any ſurviving monument of Antiquity, the proſpect of which excites our reverence in a manner perhaps leſs rational, yet ſeemingly not diſſimilar to that natural and irreſiſtible impulſe, which we feel, to reſpect the hoary honours of Age.

Of the various monuments of Antiquity ſome are public, and ſome domeſtic. They record the tranſactions and conventions of States; and preſerve memorials of private Life, and ſpecimens of domeſtic convenience. Some are immediately connected with the ſcene of Action, and exiſted, as preſent and perpetual monuments of the events, which they record. Some preſerve in ſculpture and other ſpecimens of ancient Art, the memory of actions the conſideration of which carries us back to ſome of the remoteſt Ages of Antiquity.

A diligent examination therefore of the remaining monuments of Antiquity muſt be productive of great utility, if taken in that view only, by which the progreſs of ART may be aſcertained, and a compariſon of the ſeveral periods and their different productions, be formed, conducive even to the ordinary purpoſes as well as elegance of modern Life; as new modifications of Art may be ſtruck out, and new methods of convenience ſuggeſted.

But

But the ſtudy of Antiquities will appear perhaps more uſeful and intereſting, when it is conſidered, that there is no one branch of it, if followed with a liberal ſpirit of reſearch, which does not tend immediately, or ultimately, to the illuſtration of antient MANNERS: in the diſcuſſion of which we for awhile forget the refinement of modern Times, and inſenſibly accommodate our thoughts and feelings to the romantic and poetical ſimplicity of former Ages.

I. THE Study of Antiquities is divided into various branches, POLITICAL and MONUMENTAL, accordingly as they regard the antient manners and cuſtoms of a people, and the monuments of antient Art.

In every nation the ſtate of the Arts and Sciences has at all times been greatly influenced by the political conſtitution and form of Government. Nor have they been leſs connected with manners and cuſtoms. The Arts eſpecially bear ſo lively an image of the character of the people by whom they have been cultivated, that an attentive examination of their origin and progreſs, and of the monuments of them which have deſcended to poſterity, is the moſt effectual method of learning the genius, and manners of the various nations of the world.

1. The firſt object which ſtrikes us, as the firſt in order and natural preeminence, is the LANGUAGE of a People: in tracing which through the many changes, which it has aſſumed, up to its original and naked [a] form; and thence again following it through the ſeveral periods of culture and growth to its laſt

[a] See Taylor's Elements of Civil Law, p. 553.

maturity and perfection; frequent opportunities occur of diſcovering the origin of important cuſtoms and inſtitutions, and the cauſes of their denomination, in the ſimple occupations and amuſements of rude uncultivated Nature.

The extenſive influence of opinions and Manners on [b] Language, and even Language on Opinions, hath reached the moſt civilized and poliſhed Ages: but in the earlier periods of ſociety they are cloſely and intimately connected. While Man is yet unacquainted with thoſe Arts which adminiſter the conveniencies and luxuries of Life, and procure ſo many bleſſings to enlarged and humanized ſociety, his roughneſs and impetuoſity of temper unreſtrained by law or civil intercourſe, the peculiarities of his ſituation, the nature and variety of his occupations, all conſpire to impreſs their ſeveral ſignatures on the language, which he makes uſe of to denote his imperfect and newly-formed Ideas.

The inhabitants of the rough and barren Attica early habituated to naval affairs and commerce, have left no obſcure teſtimony of their ſituation and manners in a dialect which, rough in its pronuntiation, while it retained many of the ſimpleſt and oldeſt forms, contracted others, and thus became ſuited to diſpatch and buſineſs. The moſt daring metaphors derived from naval affairs abound in the writings of the Attic poets: from which however the interval of two thouſand Years has worn off that diſguſting appearance, which in ſimilar expreſſions frequent alſo in our own language and from the ſame cauſe, the homelineſs of familiar uſage renders ſo unfit for the ſublimer kinds of Poetry. While the Romans ambitious only of dominion, whoſe

[b] Harris's Hermes, p. 407.—Richardſon's "Diſſertation on the Languages &c. of "Eaſtern Nations." Chap. I. §. 1.

delight

delight was in war, and whoſe very profeſſion was the ſword, drew their metaphors from the Camp, and thus transfuſed into their language, as well as civil government, the image of their common Genius.

2. The Hiſtory of ARCHITECTURE like that of the other Arts marks out the progreſſion of Manners. Among the Dorians it carried with it the auſterity of their national character, which diſplayed itſelf in their language and Muſic. The Ionians added to its original ſimplicity an elegance which has excited the univerſal admiration of poſterity. The Corinthians a rich and luxurious people, not contented with former improvements extended the art to the very verge of vicious refinement. And thus, (ſo connected in their origin are the Arts, ſo ſimilar in their progreſs and revolutions,) the ſame genius produced thoſe three characters of ſtile in Architecture, which one of the moſt judicious [c] Critics of Greece remarked in its language. The Dorians exhibited an order of building like the ſtile of their Pindar, — like Eſchylus, like Thucydides. The Corinthians gave their Architecture that appearance of delicacy and effeminate refinement, which characteriſes the language of Iſocrates. But the Ionians ſtruck out that happy line of beauty, which partaking of the ſimplicity of the one without its harſhneſs, and of the elegance of the other without its luxuriance, exhibited that perfection of ſtile, which is adjudged to their great Poet and his beſt imitators.

Such an Art among ſuch a people could not but produce the moſt exquiſite models of beauty and magnificence. But thoſe models are no more. And it is impoſſible even in Idea, (which

[c] Dionyſius Hal. περὶ Συνθ. Sect. 21, &c. See alſo Warton's Eſſay on Pope, p. 175.

they

they can form moſt adequately, who are beſt acquainted with this Study,) to look towards thoſe plains once covered with flouriſhing cities, the ſeat of Liberty and Science, the glory of the Univerſe; now ſtrewed with the ruins of their paſt magnificence; without feeling the moſt ſenſible regret at the inſtability of human grandeur.

The remains however of antient Architecture have been examined and illuſtrated with a degree of diligence which reflects great honour on the active and liberal curioſity of the preſent Age. Indeed that ſtudy can want no recommendation which has thrown ſo much light [d] on Hiſtory, Geography, and Chronology; and to the cultivation of which modern Architecture owes all its excellence.

3. As the gradation of this noble art points out the GENERAL progreſs of national manners and taſte, the ſeveral nicer diſtinctions of character, and the PECULIARITIES of private life, are more ſtrikingly portrayed in the remains of antient PAINTING, in their BAS-RELIEFS, their MARBLES and COINS.

The indefatigable ſpirit, with which Men of learned curioſity have conducted their reſearches after the remaining monuments of Antiquity, (in the purſuit of which the Engliſh, by the general conſent of foreigners, have eminently diſtinguiſhed themſelves, and ſome of the moſt valuable of which it is the envied boaſt of this Univerſity to poſſeſs,) has brought to light Paintings, Statues, Coins, Marbles of private memorial as well as public inſtitution, Temples, Villas, and even whole Cities, to the peculiar ſatisfaction of thoſe lovers of Antiquity, who

[d] Fontanini "de Antiquitatibus Hortæ." p. xix.

had

had long conſidered them as the irreparable prey of Time, and ſuperſtitious zeal, and the laſt ſavage triumphs of uncivilized barbarity.

From the fugitive nature of colours, and the fragility of their materials, few are the remains of ancient *Painting*, when compared with thoſe of Sculpture. The works of Apelles, Polygnotus, and Zeuxis, have left behind them the echo only of that reputation which once reſounded from every ſide of Greece: a fate which even ſome productions of modern genius have ſuffered from Time, accident, and the ignorance of their poſſeſſors [e]. But fortunately this loſs is in ſome meaſure compenſated by the ample and minute deſcriptions of their moſt excellent performances preſerved in the writings of the Greek Poets. Travellers, Geographers, and others [f].

Theſe precious monuments of Antiquity comprehend the moſt certain teſtimonies of domeſtic life, in the repreſentation of their marriage ceremonies, funerals, and ſacrifices [g]. From the ſame ſources, eſpecially from the remains of *Sculpture*, is derived the moſt authentic intelligence of religious and political inſtitutions.

The ſtrict connexion which the ſtudy of the CIVIL LAW has with claſſical learning [h], and the mutual aſſiſtance which they lend to each other, appears no where more evident than from a

[e] Winkelman's "Reflections on the Painting and Sculpture of the Greeks." p. 2, and 76.

[f] Several of the Anthologic Poets; Pauſanias; Strabo; Philoſtratus, Lucian, &c.— among the Latins, Pliny.

[g] Taylor's Elements, p. 278. Spanheim. Diſſertat. IX. p. 757. and Van Dale Diſſertationes.

[h] Taylor, Pref. p. 7, 8.—

diligent ſtudy of *Coins* and *Marbles*; on which ſo many important decrees were inſcribed, and thus tranſmitted to poſterity. And it has been remarked by a very learned civilian, (one who perhaps owed the ſolid reputation, which his writings have acquired him, to uniting with his profeſſional knowledge the moſt accurate and extenſive claſſical erudition,) that the many great diſcoveries in antiquity, and the uſe of ſeveral curious monuments, which were unknown to former Ages, have afforded the preſent Times many happy opportunities of improvement on the wiſeſt ſyſtems of preceding Lawyers.

HISTORY has particular obligations to theſe Antiquities; by which its deficiencies have been ſupplied, its obſcurities illuſtrated, and its Chronology and Geography often accurately aſcertained. Their great importance is ſufficiently manifeſted in that ſingle monument and ſovereign record[i], by ſome eſteemed the moſt precious remain of ALL Antiquity, on which Auguſtus deſcribes the principal actions of his Life.

But the Study of theſe Antiquities is never more amuſing than in its connexion with POETRY. A Painter is able to diſcover beauties in a picture inviſible to another who is unacquainted with the principles of the Art, or unconverſant with the works of the beſt maſters. He ſees a Goddeſs[k] in the Helena of Zeuxis, whoſe excellence is ill underſtood by ordinary eyes. In the works of Nature, the archetype of Art, he percieves exquiſite forms and colours, and fine effects of lights and ſhades, which communicate to him the moſt lively and delicate

[i] Monumentum Ancyranum.—vide Chiſhull. p. 156, &c.—*Annos undeviginti natus exercitum privato conſilio et privata impenſa comparavi*, &c.

[k] Winkelman, p. 3.

ſenſations;

ſenſations; while others overlook the ſame objects, or behold them with indifference. The ſame advantage reſults to Poetry from a careful examination of the remains of antient Sculpture. The images of the poets receive new life and ſpirit from a compariſon with the works of their kindred artiſts. Their conceptions ſeem to acquire beauties which before were unknown: a delicacy and grace, which would otherwiſe have eſcaped the acuteſt judgement, and moſt refined ſenſibility of Taſte. After ſuch a compariſon we ſee the whole of a poetic Attitude, or deſcription, with more enlightened eyes, and, as it were, like thoſe of Diomed [l], purged of the film, too groſs before to diſcern the fine texture of celeſtial forms. It is thus the reader of Virgil's very affecting deſcription feels the powers of his imagination enlarged after ſtudying the Laocoon at Rome. And thus in the flouriſhing days of Greece, the aſtoniſhed ſpectator turned from the ſtatue of Phidias to the awful and majeſtic Jupiter of Homer [m].

By ſtudying the works of the beſt maſters, the imagination becomes converſant with images of beauty and grandeur, the combination of which enables the ARTIST to approach nearer to the perfect ideal form, than the moſt exact imitation of ordinary individual beauty [n]. From the invaluable remains of Antiquity Michael Angelo derived the excellence of his beſt performances. And Raphael ſtudied their noble ſimplicity and ſedate grandeur of expreſſion with the moſt diligent attention: and, as he more

[l] Iliad. V. 127. et Parad. Loſt. XI. 412.

[m] Addiſon's Diſcourſe on Ancient and Modern Learning, p. 9.

[n] Winkelman, p. 2. 19.

correctly

correctly imitated the Antique than his great contemporary, more ſucceſsfully expreſſed its beauties.

Many of the fineſt repreſentations on Coins were taken from ſome of the moſt celebrated Statues and Pictures of Antiquity. Among the moderns many an elegant figure compoſed by the Statuary and Painter in the ſpirit of the Antique has been copied from ancient Coins; a ſpecies of imitation conſtantly practiſed by the moſt accurate obſervers of COSTUME, Raphael, Pouſſin, and Le Brun[o]: the ſucceſs of whoſe practiſe will always recommend the ſtudy of theſe Antiquities to the Profeſſors and Lovers of the Arts, as long as a taſte ſhall remain for propriety of deſign and juſtneſs of manners; for ſimple elegance, and the true, unexaggerated ſublime.

II. As in the Study of Antiquities the moſt pleaſing and valuable object is the developement of Manners and Cuſtoms, ſo the pleaſure of ſuch enquiry becomes doubly intereſting, when employed in the inveſtigation of the Ancient manners and venerable monuments of our own country.

1. Of the various ſources from whence the Hiſtory of Manners may be deduced, there ſeems to be none which contains ſuch certain and poſitive information, as the ſtudy of CIVIL INSTITUTIONS[p]. In the government and laws of a people are diſcoverable ſtriking features which mark their true character

[o] Winkelman, p. 3. 257.—Addiſon on Ancient Medals, p. 25.—Sir Joſhua Reynolds's Diſcourſes, p. 179, 180.

[p] Taylor, p. 159.—Cicero de Oratore, Lib. I. c. 43, "Nam ſive quem antiqua ſtudia delectant, plurima eſt et in omni jure civili, et in Pontificum libris, et in XII tabulis, antiquitatis effiigies."

and

and manners. We there behold the genius of a Nation exhibited in its native form, undiſguiſed by partial repreſentation, and unmutilated by imperfect miſcellaneous tradition.

The general diſpoſition of the Attic Law points out at once the character of that liberal, humane, and poliſhed people: not leſs evidently than the dignity of mind and military genius of Rome appears in her political conſtitution and form of government. Nor are the manners of our own anceſtors leſs diſcernible in the inſtitutions which they have tranſmitted to poſterity. In that celebrated Code [q], which is eſteemed the moſt regular ſyſtem extant of ancient laws, we contemplate with pleaſure the ſimplicity and frugality of our Britiſh Anceſtors. While in the Norman inſtitutes we trace in bold outlines the martial ſpirit of the fendal Baron.

But the Ancient Laws of a people not only exhibit ONE view of their genius and characteriſtic manners: they likewiſe mark their PROGRESSION, and gradual refinement. And here the Britiſh Antiquary, beſides the natural attachment and generous partiality to the Antiquities of his own country, has a great advantage in a regular ſeries of Laws through the ſeveral periods of our Hiſtory, over the Roman Codes and Inſtitutes, and the more mutilated fragments of Grecian jurisprudence. To a liberal and inquiſitive mind nothing can be more pleaſing than to obſerve how the manners of a people wear off their original roughneſs and ferocity, and by the united influence of religion, learning, and Commerce, poliſh into humanity. Eſpecially as

[q] The laws of Hoel Dda. See Taylor (ubi ſupra,) and Barrington on the Statutes, Pref. p. 6.

it affords a grateful antidote to the common and melancholy declamation againſt the Times, to find that many enormities of tyranny, cruelty, injuſtice, and general depravity, are now unheard of, which anciently were frequent objects of penal cenſure [r].

2. The laws then are the moſt faithful records of the genius, the GENERAL character of a people. But there are many PECULIARITIES of private life, and many inferiour foibles of domeſtic character, which are objects rather of ridicule than of the gravity and ſeverity of law. The magiſtrate therefore leaves ſuch to the cognizance of wit, and the chaſtiſement of ſatire. This inquiry will naturally conduct us to the ample, the curious, the valuable treaſures of our old POETRY; where we ſhall find that to the ingenuity of our old Poets, we are indebted for ſome of the moſt animated Pictures of ancient manners: which (though often indelicate and overcharged,) will always recommend themſelves to liberal curioſity, ever delighted with the delineation of new manners and the cuſtoms of leſs poliſhed Ages. And as human nature is in ſome reſpects always the ſame, we are pleaſed in theſe repreſentations of ancient manners to meet with portraits which may be confronted with the preſent times. It is a pleaſure not unlike what we particularly feel in peruſing the wiſe ſayings of the ſon of Sirach, in which the nature and paſſions of the human mind appear to be ſo exactly ſtudied, that we are often ſurprized at a ſeeming novelty of obſervation, which they carry with them in their remarkable application to living Manners.

[r] Barrington, Pref. p. 4. And Obſervat. p. 117, 118.

By

By another order of Poets and their kindred fablers, the old Romancers, we are carried higher into a ſet of Manners, where every thing is great and marvellous. We meet with nothing but the moſt exalted feats of generoſity and proweſs. We find the fierce ſpirit of the northern genius combined and tempered with the moſt enthuſiaſtic zeal of gallantry and courteſy. While the imagination is often elevated to its higheſt pitch by the tremendous ſolemnities of Gothic ſuperſtition: by the moſt alarming ſcenes of magic and incantation: by images of terror, which could have originated only from the darker and more diſmal regions of the North [3].

3. The ſeverity, or perhaps faſtidiouſneſs of Hiſtory, as it admits not thoſe minuter actions, which, though apparently trifling, tend ſo much to mark the real character of an individual, ſo it rejects many collateral incidents in the Hiſtory of a people, which not only ſpring from the manners of the Times, but have often upon accurate inveſtigation been found to have had great ſecret influence on the moſt important events. The Study of Antiquities has here again ſupplied the defects of Hiſtory, and made ample proviſion for the reſearches of inquiſitive curioſity. For the diligence of the Antiquary has not only brought to light circumſtances which were unknown, or neglected by the Hiſtorian, but has placed other PARTICULAR events in a more eminent point of view, and rendered them more conſpicuous in their colouring and expreſſion, than is conſiſtent with the arrangement and deſign of GENERAL Hiſtory.

[3] Hurd's "Letters on Chivalry and Romance." Letter VI.

4. And

4. And this the Antiquary has been enabled to do by an accurate ſtudy of MONUMENTAL Antiquities, the inveſtigation of which contributes ſo much to correct the miſrepreſentions and ſupply the deficiencies of Hiſtory, as well as to illuſtrate the moſt intereſting object in the ſtudy of Antiquities, the ſtate of ancient MANNERS, of which they preſerve ſo many ſtriking images.

The love and reverence of Antiquity is ſo congenial with the natural curioſity of the human mind, that we ſeldom view but with a kind of pleaſing melancholy ANY venerable memorial of former Times. The mind is ſeized in the contemplation of them with a variety of ſenſations, which it finds difficult to diſcriminate; a mixture of pain and pleaſure which it is unable to explain. But when we carry this temper of mind to the examination of the monuments of OUR OWN anceſtors, their claim to our veneration becomes more powerful, and their addreſs to our fancy more lively: while the reflections which they ſuggeſt and the intereſt which we involuntarily take in them complete the delightful illuſion.

In ſurveying the proud monuments of feudal ſplendour and magnificence exhibited in the remains of ANTIENT CASTLES, the very genius of Chivalry ſeems to preſent himſelf amidſt the venerable ruins, with a ſterneſs and majeſty of air and feature, which ſhew what he once has been, and a mixture of diſdain for the degenerate poſterity that robbed him of his honours. Amid ſuch a ſcene the manly exerciſes of knighthood recurr to the imagination in their full pomp and ſolemnity; while every patriot feeling beats at the remembrance of the generous virtues

which

which were nourſed in thoſe ſchools of fortitude, honour, courteſy, and wit, the manſions of our ancient nobility [t].

We dwell with a romantic pleaſure on theſe veſtiges of former Hoſpitality and munificence, the pride and ornament of England: That munificence which was open to all, but particularly to the noble and courteous, and to the minſtrel, the honoured recorder of their ſplendour and feſtivity: thus exciting the firſt efforts of wit and fancy, and therefore largely contributing to the introduction of every ſpecies of polite learning [u].

5. There is another part of Britiſh Antiquities, in the proſecution of which we cannot ſufficiently admire the indefatigable diligence and extenſive learning employed in collecting the immenſe treaſure of records contained in our MONASTIC Antiquities. Though the Hiſtory of theſe religious inſtitutions exhibit too many inſtances of licentiouſeſs, indolence, and ignorance; yet we ought with gratitude to remember that though the inhabitants of the Cloyſter were themſelves, for the moſt part, loſt to all good taſte, they prevented the ſurrounding barbariſm of thoſe dark Ages from entirely extinguiſhing the light of claſſical learning: and that to them was owing the preſervation of the moſt valuable ancient authors, the various diſcoveries of which conſtitute ſo intereſting a part in the hiſtory of Learning.

6. No branch however of this Study appears to afford more extenſive field for diſquiſition than the Hiſtory of CHURCHES. Beſides the peculiar ſolemnity which the ſacredneſs of place

[t] Hurd's Dialogue on the Age of Queen Elizabeth, p. 172. note [e].

[u] Hurd (ubi ſupra,) p. 177, 178.

connected with its Antiquity inſpires, the inquiſitive mind of a liberal ſpectator will find ample amuſement in the reflections ſuggeſted by the funereal monuments [w], and the hiſtories which they deſcribe, or recall to his remembrance. By the diligent cultivation of theſe genealogical Antiquities the memory of many perſons has been revived, who would otherwiſe have been forgotten [x]: and the amiable virtues of many a private character have obtained that merited applauſe, which their obſcurity of birth or ſtation had denied them.

7. For this purpoſe public and private repoſitories have been examined, and elaborate enquiries been made into ancient records and proofs that could illuſtrate the life of an individual and the genealogy of his family.

Great and important are the advantages which have reſulted to general Hiſtory and Biography from theſe critical examinations of ANCIENT RECORDS [y]. When hiſtorical enquiry became thus united with the accurate diligence of Antiquarian reſearch, the hiſtorian was enabled to ſeparate falſhood from truth and tradition from evidence. Many doubtful points have been illuſtrated and confirmed; many miſrepreſentations have been corrected, and the real motives of actions laid open, which had been diſguiſed by the jealouſy of the times, or the partiality of hiſtorians. And at length Biography aſſumed that intereſting form and dignity of character which has deſervedly placed it amongſt the favorite productions of every poliſhed people.

[w] See Addiſon's reflections on the tombs of Weſtminſter Abbey, Spectator, Vol. I.

[x] Archæologia, Vol. I. Introduction, p. XXIII, XXIV.

[y] Preface to Lowth's Life of Wykeham, p. 27.

Moreover

Moreover at the ſame time that public tranſactions are more fully, accurately, and juſtly ſtated, and the memory of individuals vindicated, the patient labour of inveſtigation is frequently relieved by pictureſque images of ancient life: and the Antiquary forgets the painfulneſs of minute enquiry in the pleaſure of obſerving the features of the times more ſtrongly and characteriſtically marked in theſe partial and peculiar repreſentations, than in the formal exhibitions of general ſtory.

The ſtudy of Antiquities thus uſeful and intereſting is not more comprehenſive, than it is connected in its ſeveral parts: by the general union and mutual compariſon of which every particuliar branch derives additional luſtre and utility.

An accurate knowledge of the primitive manners and cuſtoms of a people tends much to illuſtrate the earlier periods of their language: While the inveſtigation and analyſis of Language conduces to point out the genius of a people. But the firſt principles [2] of a language can be thoroughly aſcertained only from a diligent ſtudy of the moſt ancient marbles and coins. Thus alſo the ancient manners of a people are illuſtrated by their laws: and their laws reciprocally by their early monuments. Coins and Marbles frequently throw great light on Poetry: as Poetry will ſometimes reflect a ſimilar light on the obſcurities of a Coin. Coins likewiſe as well as ſeals and medals, beſides exhibiting ſpecimens of their peculiar art, mark out the regular progreſs of Architecture [3]: the different ſtages of which are ſeen alſo in the various

[2] Taylor's Elements, p. 553, 557.

[3] Addiſon on Medals, p. 23.

ſtructure

ſtructure of ſepulchral monuments.—But while they ſeverally contribute to aſſiſt each other, all unite in the illuſtration and embelliſhment of Hiſtory, Poetry, and Philoſophy.

To this union of the ſeveral branches in the Study of Antiquities perhaps is owing the ſucceſs with which it is conducted in the preſent Age. There have been thoſe, who appear to have contented themſelves with the laborious part of this Study. They adored the precious ruſt which obſcured their coins, and neglected the valuable information, which it concealed. Like thoſe who form their opinions of ancient Authors from the judgements of others. From whom they admire the vehemence and ſpirit of Demoſthenes, the ſweetneſs of Xenophon, the auſterity of Thucydides, the ſublime poetry of Plato, &c. and thus deſcant with warmth on the characters of their ſtyle from Critics, many of whom underſtood not the language they were criticiſing. And here they ſtop ſhort to contemplate thoſe beauties at a diſtance. They admire the exquiſite decorations that adorn the ſhrine, but have too much *Reverence* for the divinity incloſed to withdraw the veil.

Thoſe lovers of Antiquity therefore confined themſelves to a neceſſary, but elementary part of the Study, to which the collection and arrangement of their *Curioſities* was only an introduction. Thus fixing themſelves to one part of the Antiquarian purſuits, by a conſequence inſeperable from too ſtrict an attachment to any ſingle art or Science [b], their views in learning became partial and narrow, and their ſentiments often bigotted and illiberal.

[b] Harris's Philoſophical Arrangements, p. 462, 463.

To

To their labours however and induſtrious curioſity the preſent Age has great obligations, for facilitating the acquiſition of thoſe materials, which are now converted to their proper uſe. The ſtudy of Antiquities once far removed from all the arts of elegance, is now become an attendant on the Muſes, an handmaid to Hiſtory, to Poetry, and Philoſophy. From this united influence many are the advantages which have been derived to general knowledge. Particularly much of that obſcurity, which overſpreads the firſt periods in the hiſtory of every nation, has already been happily removed from our own by the diligence and ſagacity of able Antiquaries. And what indeed may we not expect further from an Age in which every part of ſcience is advancing to perfection: in which Hiſtory has attained a degree of excellence unknown to any former period; and Poetry and Philoſophy have gained new honours: and laſtly, in whoſe character that has ſo conſpicuous a place, which is ESSENTIAL to the ſucceſs of this ſtudy, an inquiſitive curioſity and Love of Truth.

THOMAS BURGESS, A. B.

of Corpus Chriſti College.

NB. He was one of the Prebendaries of Durham; by the Gift of his Patron The Honble & Right Revd Shute, Lord Biſhop of Durham; and by the ſame interest promoted to the See of St Dauids.

The following pages were added, partly, to ſupply ſome references, which it would be as unjuſt to omit here, as it would have been improper, (for certain reaſons which it is unneceſſary to mention,) to have inſerted in the margin of the Manuſcript copy: and, partly, to ſubjoin a few obſervations eſpecially on the ANTIQUITIES OF LANGUAGE *which could not be admitted into the body of the Eſſay.*

P. 14. l. 2. *To the ingenuity of our old Poets.*] See Warton's *Hiſtory of Engliſh Poetry* paſſim.

P. 17. in the note, add Warton's *Obſervations on Spenſer*, Vol. II. p. 267, 268.

P. 18. note [y], add Warton's *Life of Sir Thomas Pope*, Pref. 6, 7.

P. 19. *Coins likewiſe as well as medals ſeals.*] See Warton's *Obſervations on Spenſer*, Vol. II. p. 194.

P. 7. l. 5. TAYLOR in his Elements ſays, p. 502, "I add, what I do "not remember to have ſeen inſiſted upon, that their Incorporation and "Polity, the nature of their civil government, was of a military caſt."

P. 10. l. 1. "A quorum numiſmatum ac marmorum ſtudio nunquam "abhorrui, quinimo huic, non minus ac aliis ſcientiis, multis ab hinc re- "tro annis omni meo conatu incubui, quod ſummopere ad exactam et "omnibus numeris abſolutam Romanæ Juriſprudentiæ intelligentiam per- "tinere cognoverim." PASCHAL. CARYOPHILUS de Thermis Herculanis. —But there can be no better teſtimony of the great Utility of Coins and Marbles in illuſtrating the Civil Law, than the excellent Uſe, which TAYLOR has made of them in every part of his Elements.

P. 13. The ſtudy of Ancient Laws is not without its recommendation, in other reſpects, to the learned Antiquary, the ſcholar, and the Critic, on account of their uſual accuracy and purity of Language. TAYLOR obſerves (p. 19.) that the Civilians hold the Language of the Digeſts or Pandects to be ſo pure, that the Roman Language might be fairly deduced from it, were all other Roman writers loſt. In BARRINGTON's Obſervations on the Statutes, p. 398. mention is made of an extraordinary inſtance of the purity of the Spaniſh Language uſed in their ancient Laws, which is affirmed by a Spaniſh Lawyer to be more intelligible than other laws made ſix hundred Years afterwards. The ſame diligent and entertaining writer on the Statutes obſerves that the modern Engliſh comes infinitely nearer to the Engliſh of the Legiſlature in their acts, than the tranſlation of the Bible, and thinks the ſuppoſition that the Engliſh of the Bible hath fixed the Language, to have been too implicitly admitted. And it has been remarked by others that many fine examples of Eloquence and purity of Language occur in the charges which are to be found in the ſtate Trials.

P. 14. A knowledge of our oldeſt Poets, and the ancient manners and cuſtoms deſcribed by them, is neceſſary for the underſtanding of the Poets which ſucceeded, and formed on thoſe models the peculiarities of their ſtile, taſte, and compoſition. (See WARTON's Obſervations on Spenſer, Vol. II. p. 264.) Till this method of illuſtration was purſued by their laſt and beſt Critics, many remote alluſions and obſolete cuſtoms in SPENSER and SHAKESPEAR were either neglected, or perverſely explained by obſervations drawn from claſſical reſources, which were often as ill placed as they were learned and ingenious.

P. 16. Perhaps it is unneceſſary to mention that the obſervation on Ancient Caſtles is meant only to deſcribe the *immediate* effect, which ſuch ſcenes have on the mind, before it is cool enough to reflect that the ſpirit of thoſe times, (though pleaſing to the imagination as exhibiting a *new* picture,) was deſpotic and oppreſſive; and that by their compariſon with the preſent they ſerve only to make us feel more ſenſibly the happineſs which we enjoy under a juſter and more equal government. For the true character of thoſe times, ſee HURD's Dialogues on the Age of Queen Elizabeth; and BLACKSTONES Commentaries, B. IV. C. 33.

P. 19. There is another uſe which ancient records and manuſcripts often have in common with Coins and Tomb Architecture. They repreſent in their marginal illuminations the faſhion of ancient armour and building, and other curious particulars characteriſtic of different Ages. They often preſerve portraits of remarkable perſons: and ſpecimens of ancient apparel; and ſhew, what, with the increaſe of national wealth, was the progreſs of refinement in Dreſs. See ADDISON on Ancient Medals: WARTON's Obſervations on Spenſer, p. 243. and ARCHÆOLOGIA, Vol. III.

P. 19, and 6. The inveſtigation of the original force of words leads us to the knowledge of primitive opinions and cuſtoms to which the latent ſignification alludes; and affords the moſt certain evidence of the progreſs of our Ideas. Ος αν τα ονομαται ειδη, (ſays PLATO in the Cratylus, ſpeaking of Etymology,) εισεται και τα πραγματα. The truth of this obſervation has has been, partly, illuſtrated by Dr. PETTINGALL, with great learning and ingenuity in his Diſſertation on *the Gule of Auguſt*, ARCHÆOLOGIA, Vol. II. p. 63, 64.

The influence of Language on Opinions has been profeſſedly treated of by M. MICHAELIS in his Diſſertation on the influence of Opinions on Language, and Language on Opinions, Sect. II. p. 10, &c. of Bingley's Tranſlation 1769.

Perhaps to this influence of Language on Opinions may in *ſome* meaſure be imputed that opinion ſo univerſally eſtabliſhed of the great veneration ſaid to be paid by the *Druids* to the *Oak*. The Greeks and Romans not ſufficiently acquainted with the manners or the language of the Druids, derived the name of thoſe venerable *ſages* from Δρυς, an *oak*. But this notion has been rejected by our beſt Etymologiſts. A late writer on *Galic Antiquities* ſeems to have offered the moſt probable conjecture that the Druids were ſo called from DRUIDH, *wiſe men*. Of this word we have ſeemingly traces in *trow*, *true*, *troth*, *truth*, which according to the ancient orthography would be *drudh*; as *Fadher* for *Father*.

May I venture to propoſe a conjecture ſuggeſted by the above remark, that our abſtract *ſubſtantives in th* were originally participles. Thus from trow, (to *know*,) troed, tro'd, *known*, trodh, troth, *a thing known*, or *truth*: — Healed, heald, healdh, *health*: — Wealed, wealdh, *wealth*: — Beared,

Beared, beardh, *bearth*, (pronounced as *hearth*, and *chearfull*, and accommodated to that pronunciation in) *birth:* &c. But the aſpirate did not always terminate the word: thus, gived, giv'd, *giſt:* — heaved, heav'd, *heaft*, an almoſt obſolete word for *weight:* — drived, driv'd, *drift:* — theaved, theav'd, *theft*:—weighed, weigh'd, *weight*: &c.— Many adjectives ſeem to be formed in the ſame manner; ſuch as bereaved, *bereft:* flee, flee'd, *fleet*, &c.

Many *Latin ſubſtantives* and *adjectives* are apparently derived in the ſame manner. Thus *raptus* for rapina; (as according to the conjecture before propoſed, *theft* and *ſtealth:) actus* for actio: *motus* for motio, &c.——In the ſame manner, though not ſo obviouſly, the *adjectives in idus*, ſeem to have been participles, according to the more ancient ſpelling: for in all ages the thick ſound of *D* ſeems to have been prior to *T* *. And thus floreo, *floridus*, for floritus: horreo, *horridus:* humeo, *humidus:* madeo, *madidus:* &c.

There is a remark of Mr. BRYANT in his "*Further Illuſtration of the* "*Analyſis*," p. 9. which, if not obviated, may ſeem to interfere with part of the preceding Etymologies. "But who can think there is any validi- "ty in this mode of derivation, (namely καυμα from καυω, or κεκαυμαι?) "Can any one *in their ſenſes* ſuppoſe that a word ſignifying *heat* can be "derived from *I have been made hot?* and that the *cauſe* was deduced from "the *effect?*"

But with the permiſſion of this learned writer (and I hope without offence to ſo reſpectable a name,) experience as well as the Authority of Mr. HARRIS † teaches us that though the natural progreſs of things be from cauſe to effect, yet the courſe of human knowledge, (namely of knowledge derived through the *ſenſes*,) muſt be from effect to cauſe. And thus the firſt Men muſt neceſſarily have formed their Ideas of the Cauſes of things from their effects, which, through the ſenſes, were the teſtimonies of thoſe cauſes. They muſt *feel* themſelves hot, (to apply the obſervation to the preſent inſtance,) before they can form the *abſtract* idea of

* Οιδα ὁτι οἱ ΠΑΛΑΙΟΙ οἱ ἡμετεροι τῳ ιωτα και τῳ ΔΕΛΤΑ το μαλα εχρωντο. Plato in Cratylo.

† Harriſes Hermes, p. 6.

heat. So that though in reality the effect be preceded by the cauſe, the word by which we denote the cauſe muſt be derived from the effect.

It ſeems inaccurate, though conſonant with vulgar uſe to ſay, that *heat* is the *cauſe* of being hot. The cauſe is rather the body from whence the influence proceeds: and heat is the abſtract Idea which is formed from the ſenſation that we feel. In treating of the originals of a Language, ſuch diſtinctions are neceſſary to be attended to. Though at this time of day it is difficult for us, who have a language ready formed, which we receive from our nurſes, and retain by acquired habit, to trace the origin and progreſs of Ideas, and the relation which words have to the Ideas, that they expreſs. But the firſt Men, who formed their Ideas and words from external objects*, expreſſed the words according to the Ideas, which the object ſuggeſted: by a relation, which was obviouſly noted, and eaſily retained. By means of this relation, from thoſe primary general Ideas were as eaſily formed new Ideas, and at length all the varieties of metaphorical Expreſſion.

This muſt have been the caſe unleſs we ſuppoſe that Man received a language ready formed from his Creator; which it ſeems unneceſſary to ſuppoſe for two reaſons: Firſt, becauſe He who created Man, and gave him the faculties of thinking and ſpeaking, *might* have left to Man's free will the application of thoſe faculties.—He ſurrounded him with objects, which to a thinking being muſt have called forth thoſe faculties into energy, and ſuggeſted Ideas, to which he would naturally accommodate the words, by which he meant to denote them. He might thus according to his own Ideas, derived from objects with which he was daily converſant, have, from the beginning, converſed with God, and given to each animal its particular name.——And ſecondly, becauſe ſuch a ſuppoſition is *actually* inconſiſtent with the evidence of the origin of our Ideas, which exiſts in Language.

For as the origin of our Ideas is to be traced in the words through which the Ideas are conveyed, ſo the origin of Language is referable to the ſame ſource from whence our Ideas are derived, namely, *natural* and *external* objects. I venture to ſpeak with leſs heſitation on this ſubject, as I have had

* See Harriſes Hermes, p. 269.

reaſon

reaſon to perſuade myſelf of the probability, (I think, the truth) of what has been obſerved in the courſe of *an Inquiry into the Origin of the Greek Language*, in which this ſubject will be ſpoken to more fully and profeſſedly; and the principal purpoſe of which is " *an endeavour to trace the origin, progreſs, and connexion of Ideas as expreſſed by the primitive Language of Greece: to ſhew, through the evidence afforded by Language, that all Ideas, communicated by words, were originally made known through the means of* one *general Idea, which is the* eſſence *of* every *action*; *and which by the multiplex variety of its* combinations *is ſuited to the expreſſing of every action: that all* verbs, *not imitative of ſounds, are reſolvable to that general Idea: that the* names of Things *are derived from verbs, and therefore return to the ſame univerſal origin: whence that general Idea was formed, and how transferred to different and even oppoſite actions: and how far the elements which will be there laid down as the principles of the Greek Language may be ſuppoſed to have been the elements of univerſal Language.*"

When poſitions of Philoſophy concerning the origin of Ideas, are confirmed by the teſtimony of words, (through which our Ideas are conveyed,) conducting us by their primitive ſignification to the ſource whence the Ideas were deduced, which they denote, it ſeems to give an undeniable authority to what before might have had the appearance only of probable reaſoning, and refined ſpeculation. " No authority," ſays a writer who has inveſtigated with a very minute attention the Idioms of the Perſian and Arabic Languages, " can ſo deciſively fix the peculiar habits and pur-
" ſuits of a nation, as the ſounds by which they articulate their Ideas. The
" vanity of a traveller may heighten a plain ſtory into the marvellous;
" and the credulity of an hiſtorian may give currency to the fiction; but
" when *radical* words, in any tongue, are expreſſive of certain cuſtoms,
" objects, and modes of thinking; our reaſon cannot, for a moment, en-
" tertain a doubt of their exiſtence †."

It is hoped that no apology will be thought neceſſary for the above remarks, as they ſeem not to be out of their place, but connected with the ſtudy of Antiquities, and indeed a curious part of it, in which much yet remains to be diſcuſſed by diligent Inquirers into the *Antiquities of Lan-*

† See Richardſon's Diſſertation, p. 2.

guage.

guage. There cannot be greater encouragement to ſuch Inquiries than a late very ingenious and happy attempt on the Particles of our own language, in a letter to JOHN DUNNING, Eſq. by Mr. J. HORNE, but which would not have been leſs liberal, if it had not contained that *general* cenſure paſſed on two celebrated characters, who, it is ſufficient to mention, have ſo much diſtinguiſhed themſelves in reſtoring the Greek Philoſophy.

As verbal and Philological inquiries are often and perhaps haſtily condemned, from not paying ſufficient attention to their real nature, as laborious trifles, and fit only to employ the idle unintereſting leiſure of a *dull grammarian*, I will take the liberty to finiſh theſe remarks with a paſſage from the concluſion of the abovementioned letter. " I have often thought " it was for mankind a lucky miſtake, (for it was a miſtake,) which Mr. " LOCKE made when he called his book, an Eſſay on Human *Underſtand-* " *ing*. For ſome part of the ineſtimable benefit of that book has, merely " on account of its title, reached to many thouſands more than, I fear, it " would have done, had he called it, (what it is merely,) a *grammatical* " Eſſay, or a Treatiſe on *Words*, or on *Language*. The human *Mind*, or " the human *Underſtanding* appears to be a grand and noble theme; and all " men, even the moſt inſufficient, conceive *That* to be a proper object of " their contemplation: whilſt Inquiries into the nature of *Language* (through " which alone they can obtain any knowledge beyond the beaſts,) are fal- " len into ſuch extreme diſrepute, that even thoſe, " who have neither the " accent of chriſtian, pagan, or man," do yet imagine *Words* to be infi- " nitely beneath the concern of their exalted Underſtandings."